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Chinese and Japanese
Nishiki and Kinran
Brocades

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Copley Hall, January 13th to 18th, 1915
Price Fifty Cents

An
Historical Sketch
of
Nishiki and Kinran Brocades
With a Catalog

*Of One Hundred and Twenty Rare
Specimens dating from 1400 to
1812 A.D., collected by*

Shojiro Nomura

*To Illustrate the Historical Development
and Varieties of Weave and Design*

Boston, U.S.A.

1914

Prefatory Note

THE growth of Western appreciation for the subtle beauty of Chinese and Japanese art has been slow and gradual. Beginning with admiration for the handicrafts, — the porcelains, the lacquers, the metal work, — we have, as it were, undergone a graded course in which there has been step by step advancement in our æsthetic comprehension. But not until recently have the major arts, — painting, sculpture and architecture won anything like proper recognition even with the most appreciative. Enthusiasm for the beauty of a Chinese vase, the workmanship of a Japanese tsuba had already arrived at a time when Oriental sculpture was looked upon as barbaric, and Chinese and Japanese architecture of the best periods as merely bizarre.


Notable as has been our progress in the last decade, it is yet far from complete. There remains at least one art in which China and Japan perhaps surpass all other countries, and in which during the fifteenth and sixteenth centuries they excelled the accomplishment of all time. And this is the textile art. The looms of China and Japan to-day produce fabrics that delight our Western eye, and the gorgeously beautiful modern embroideries of China are everywhere well known. But the wonderful Kinrans and Nishikis of the fifteenth and sixteenth centuries have as yet hardly been seen in the West.

This historical sketch of Kinran and Nishiki brocades is the first to appear in print in any European language and represents the study and research of Shojiro Nomura during the last fifteen years among temple treasures and the descendants of the Nishijin workers. In that time thousands of specimens have passed under his eye, many of the best of which go to make up this unique collection. Probably never before has there been brought together a collection that gives so adequate a conception of their development, their beauty, or their variety of design and weave.

In repeated visits to Kyoto during the past ten years, the writer has learned much from Mr. Nomura of the arts and crafts of Japan and imbibed something of his enthusiasm for them. Now that Mr. Nomura visits America, it has been a pleasure to assist him in presenting this history and catalog in English.

PORTER E. SARGENT.

BOSTON
November 27, 1914.



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History
of
Nishiki and Kinran

Historical Sketch of

Nishiki and Kinran Brocades

NISHIKI is a term applied to one of the earliest forms of brocade woven in Japan. They were always woven on a hand loom with silk threads of blue, red, yellow, purple and many other colors, and were always of rich and beautiful design. The word "Nishiki," in fact, means "beautiful combinations of colors," so that the color prints produced in the seventeenth and eighteenth centuries were called "Nishiki-ye."

Nishiki were first introduced in Japan in the year 238 A.D. The Empress Jingo, the year following her triumphal return from San-Kwang, Korea, sent an embassy to the Chinese Emperor Ming-Ti of the Wei dynasty. Among the presents which he sent the Empress were five rolls of beautiful Nishiki with the design of a dragon woven on a crimson ground.

But it was more than two centuries before Nishiki were woven in Japan. In 463 A.D. the Emperor Yu-ryaku, determining to establish a loom in Japan, sent an embassy to Korea accompanied by Kwaninchiri, a Korean weaver who had lived in Japan, to study the Korean weaving. The head of the embassy died before the return, but Kwaninchiri returned successfully with the skilful Korean weaver, Jo-an-na of Kudara, who established a loom at Momohara in the province of Kawachi. Here, during his lifetime, he wove many beautiful Nishiki which were called, "Kara-Nishiki" (Korean Nishiki) or "Kawachi-Nishiki," from the province in which they were woven. The title "Nishikibe-no-muraji" (family producing the Nishiki brocade) was conferred upon him. His family became famous as weavers, and since that time the town where their loom was established has been known as "Nishikibe-no-go."

In the two centuries following, the art of weaving Nishiki underwent great improvement at Nishikibe-no-go. Among the beautiful brocades which were produced some received poetical names as "Taihakuzan-

Nishiki (Great White Mountain Brocade), "Shohakuzan-Nishiki" (Little White Mountain Brocade). Other famous brocades here woven were named from the design, as the "Kurumagata-Nishiki," which had a Kuruma pattern; "Hishigata-Nishiki" having a lozenge design; "Kirin-Nishiki" having the Kirin design. The Kirin is a fabulous, horned monster always represented in the midst of flames. So wonderful were the productions of this loom that the Chinese called them "Kami-Nishiki" (mystery brocades).

At Nara, the capital, the weaving of Nishiki was established by the Emperor Kotoku in the first year of Tai-Kwa, 645 A.D. Here the looms were under the direct imperial management, and the department of weaving was known as "Oribe-no-tsukasa." One of the most famous of the Nishiki produced by this loom during this period was "Ungen-Nishiki" (Sunset Clouds), which was copied from a specimen of "Kasumi-Nishiki" (Valley Mist) presented to the Emperor Ten-mu by a Korean minister in the tenth year of Haku-ho era, 681 A.D. This was chiefly used for the borders of Tatami (floor mats) and the edges of bamboo curtains.

The Emperor Mon-bu, in the first year of Tai-ho era, 701 A.D., limited to one hundred and ten the families of weavers of the Nishikibe-no-go (as the imperial Nishiki weaving establishment was called), but so small was the demand that only about one-tenth of these were actually occupied in the industry.

The management of the Nishiki weavers remained for centuries in charge of the Oribe-no-tsukasa. In the first year of the Kei-un era, 704 A.D., we find that there was woven at the command of the Empress Gen-mei, for the great shrine of the imperial ancestors at Ise (Ise-Dai-Jin-gu), the famous Kwashi-Nishiki, the poetical name of which signifies "nest of Ho-wo birds." The Empress Gen-mei was deeply interested in the weaving industry, and by her patronage gave a great impetus to the weaving of Nishiki as well as other textiles. In the fourth year of the Wa-do era, 711 A.D., masters of Nishiki weaving were sent from the Oribe-no-tsukasa to the surrounding provinces of central Japan, where raw silk was abundant and of excellent quality. In this way looms were established in each of the following provinces: Ise, Owari, Mi-Kawa, Suru-ga, I-dzu, O-mi, Yechi-jen, Tan-ba, Taji-ma, Ina-ba, Ho-Ki, Hari-ma, Bi-zen, Bit-chu, Bin-go, A-ki, Ki-i, A-wa, I-yo, Sa-nuki, Idzu-mo. In the latter part of this period there was at Kashiwabara, Yamato province, a most skilful and celebrated weaver of Nishiki named Kuratsukuri-no-Mashin. During

Silk-Worm Culture, Spinning and Weaving

From a Rare Set of 12 Prints by Utamaro

The order, as in all Oriental countries, is from right to left



3

2

1

1. Scraping the silk-worm eggs off of the paper, upon which they have been deposited, into the box for hatching. This is done with a feather so as not to injure the eggs.
2. Filling baskets with mulberry leaves to carry to the caterpillars.
3. Chopping up the mulberry leaves and feeding them to the young caterpillars.



6

5

4

4. Removing with a feather the dried leaves from the trays. The method of shelving the trays on racks may be seen in the background of the print.
5. Feeding whole mulberry leaves to the nearly full-grown caterpillars.
6. Examining trays of freshly spun cocoons.

his lifetime he was engaged by the Empress Gen-meï in weaving Nishiki to her order, and as a mark of honor was appointed Kashiwabara-no-Muranushi, chief of Kashiwabara.

In 794 A.D., the thirteenth year of the Yen-ryaku era, the Emperor Kan-mu moved his capital from Nara to Kyoto, which was then known as Hei-an-Jo. In the following eleven centuries Kyoto continued to be not only the capital of Japan but the center of all art production. The Emperor assigned the Oribe-no-tsukasa a quarter in the northwestern part of the city near the Uzumasa Temple. Its area was restricted to two hundred by four hundred feet. Here the weaving of Nishiki continued under imperial patronage and every encouragement was offered to produce more beautiful examples of Nishiki.

The Emperor Dai-go, in the fifth year of the Yen-gi era, 905 A.D., invited contributions of Nishiki from the surrounding provinces of Ise, O-wari, Yechi-jen, Tan-ba, Tan-go, Hari-ma, A-ki, Ki-i, A-wa, Sa-nuki and I-yo, where the weaving industry had prospered since the Empress Gen-meï had sent her official teachers to these districts. The Nishiki of this period were woven in double patterns, but were still severe in simplicity of design.

There followed in the eras of Sho-hei and Ten-kei, 931 to 946 A.D., fierce political struggles in which all the industries of Japan necessarily suffered, the Oribe-no-tsukasa continuing to produce Nishiki in only very small quantities, while the industry in the provinces died out. As a consequence, in the following period there was a large importation of Nishiki and other costly brocades from China, and it soon became the fashion for all the nobles to wear Chinese brocades, which were called "Kara-ori-Nishiki," while the domestic specimens were called "Yamato-Nishiki."

In the eleventh century there was first brought to Japan from China by returning Japanese students a new form of brocade, the Kinran. This was woven in characteristically Chinese patterns, with flat gold threads on a silk ground, and soon came to be much used by the Buddhist priests and nobles (Kuge) for vestments. In the Kinran, the flat gold threads consist of a very fine tough paper made from the bark of the Ko-zu tree. Sheets of this Ko-zu paper were spread with a thin preparation of lacquer and then with gold leaf, which was burnished on by hand and later cut into strips less than one-sixteenth of an inch wide. Thus was made the gold thread which was woven into the Kinran and which formed its characteristic feature.

The Method of Silk Weaving—*Continued*



9

8

7

7. The moths depositing eggs upon paper.
8. The moths flying away after the eggs have been deposited.
9. Boiling the cocoons in hot water preparatory to unwinding and catching the threads of several of the cocoons to twist into a thread of silk.



12

11

10

10. Drying the coarse outer winding of the cocoons, which is much used for silk wadding.
- 11-12. Spinning, carding and weaving. The woman at the spinning-wheel in the back-ground is unwinding the silk from the cocoons in the tub of hot water. The woman seated in the foreground is carding the silk thread. At the Japanese loom, where silk is being woven, a woman is throwing the shuttle.

In 1315, the fourth year of the Sho-wa era, a great Shinto temple, Hiyoshi-Jinsha, was built at Sakamoto, in the province of O-mi, on Lake Biwa, by order of the Emperor Hana-sono. In its execution the greatest masters of all the arts were employed. The Nishiki for its decoration were woven by the following celebrated weavers of the time: Kyo-gan, Mune-Kiyo, Hiro-tsugu, and the double pattern brocade was woven by Mune-nobu. All of these weavers had their looms in Kyoto. Later in this same period, Nishiki weaving became almost a lost art, but occasionally some fine brocades were executed in the old style by special order of the Mikado as contributions to the great Ise shrine.

During the fourteenth century a severe war between the two imperial dynasties of the north and south devastated the country for fifty-six years, and it was only when, by the victory of the Northern Dynasty, Yoshimitsu of the Ashikaga family became Shogun that a general revival of the arts of peace followed. But as the imported Chinese brocades were then so popular this did not extend to the textile art.

The Ashikaga Shogun Yoshimasa (1444-1473), a grandson of Yoshimitsu, was the greatest patron of art during this Japanese Renaissance, which drew much of its inspiration from the Sung art of China and the high ideals of Zen Buddhism. At his retreat in the monastery of Ginkakuji, Yoshimasa surrounded himself with the famous artists of the time, Sesshu, and So-ami. He was a celebrated "Chajin," or master of the tea ceremony, a keen collector of the fine arts, and an especial lover of Chinese art. From his example, the nobles, too, acquired a love for art and encouraged its importation. Fragments of the beautiful and rich brocades imported from China during the fourteenth and fifteenth centuries are still preserved in the temples of Nara and Kyoto with religious care.

The specimens of Kinran imported from China about the time of the Bun-mei era, 1469-1488 A.D., are called "Ko-Kinran" (Old Kinran), and at a later period were very highly valued (Nos. 1-8).^{*} This is well illustrated in a story told by Saikaku, who died in the sixteenth year of Genroku era, 1703 A.D. He tells how a small merchant named Kikuya, in order to obtain some of these rare Ko-Kinran which had been used as shrine ornaments in a temple until they had become very dirty and tattered, scraped acquaintance with a priest and induced him to exchange the old brocades for some new Nishiki of brighter colors, with which the

^{*} All numbers refer to the examples in this collection.



1



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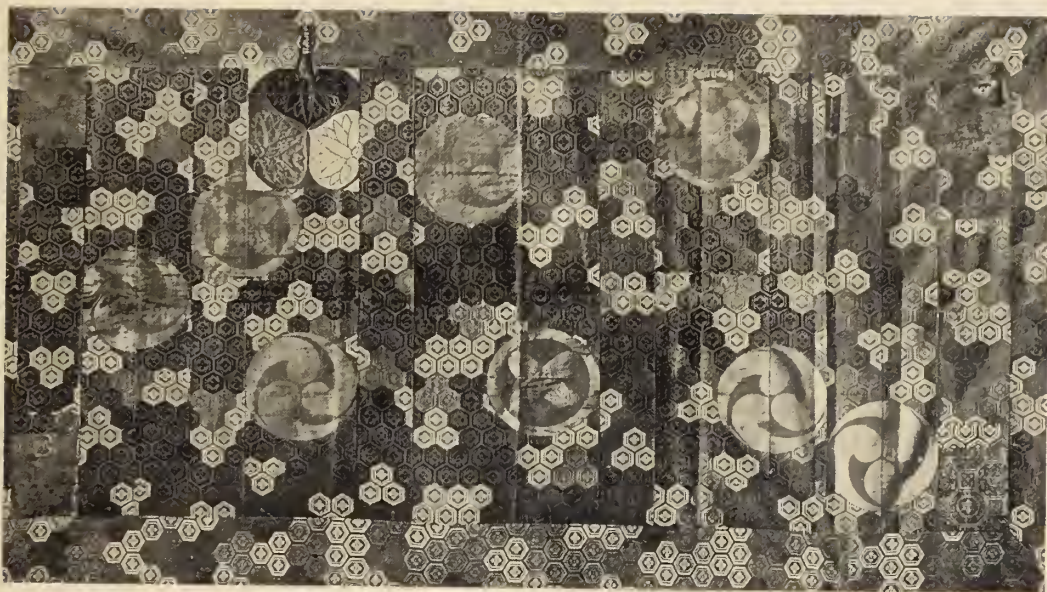
Four Types of Kinran Karahana Design

1. Botan (peony) Karahana, known as O-dzuru (No. 26).
2. Botan (peony) Karahana, known as Nicho-dzuru (Nos. 11, 21) Anraku-an.
Date: ca. 1550.
3. Botan (peony) Karahana, known as Ko-dzuru (No. 19).
4. Nanban (East Indian) Karahana (Nos. 105, 106).

priest was very much delighted. Then, Kikuya sold the old specimens for ten times more than he had spent in thus getting them by trickery. The specimens which he obtained were the Ko-dzuru (No. 19) and Hana-usagi.

Among the more famous varieties of these Chinese Ko-Kinran, the names of which have been preserved in temple records as well as from rare specimens, some received their name from the pattern or design. Among these are the Ryu-Kwa (dragon in the midst of flame), Jo-Ryu (conventionalized dragon), Kensaki-Ryu (dragon twined about a spear), Kaku-Kirin (a fabulous horned monster in a square), Hana-Kirin (Kirin and flower), Kei-To (flower pattern), Nami-Sen (coin pattern with waves). Still other varieties are known by the name of the temples for which they were especially made, as Dai-To, Cho-Raku-Ju, Yei-Kwando, Hongan-Ji, (No. 9), Ko-Dai-Ji, Yen-Kaku-Ji. Again other varieties are known by the name of the family of Kuge or nobles for whom manufactured, as Kino-Shita, Ton-Da, Waku-Da, Tsu-Tsui, O-Saka, Sado, the latter being also called Hana-Usagi, which refers to the design of a rabbit under a flower arch. Ni-Nin-Shidzuka and Kon-Paru was a variety used in the No drama and named for a famous family of No dancers, while Higashi-Yama was named for one of the Ashikaga Shoguns. Saga-Giri, with the Paulownia pattern (Kiri), was especially woven for the Saga family, while O-Uchi-Giri had a similar design marked for the Daimyo of O-Uchi, as was also Yoshitaka also known as Daitoku-Ji.

Among other patterns of the Ko-Kinran were arabesques of peony flowers and vines. Here the design was on a large scale. This was known as O-Dzuru (No. 26), and if the design was small Ko-Dzuru (No. 19). A double design was known as Nicho-Dzuru (Nos. 11, 21). At the recent sale in 1913 of the treasures of the Nishi-Honganji Temple, Kyoto, several small specimens of white Ko-Kinran of the famous Ko-dzuru and Nicho-dzuru patterns which had formed a portion of a costume of the twelfth century of the Shogun Yoritomo were sold and realized 15,000 yen (\$7,500). In the fourteenth and fifteenth centuries among the varieties of Kara-ori-Nishiki imported from China were O-Kura-Nishiki, named from Prince Yezo-Nishiki, Shokko-Nishiki (hexagon pattern), and Nanking-Nishiki named from the city of its origin. These were all woven with gold and silk threads (five or six), very rich in tone and colors, in characteristic Ming patterns, such as large arabesques and slips of flowers as well as dragons and Ho-wo birds. These Nishiki were especially desired as costumes for the No-drama, for the Sarugaku (a religious dance), for Kesa (Buddhist priest's robe), for Yogi (bed quilts), and for treasure-bags.



77. KARA-ORI KESA. (Nishijin Loom.)

Pattern: Blazon of the Daimyo of Asano (two crossed feathers), in gold, entire ground of Kikko-moyo, in seven colors on red ground.

Date: Kan-yei period (1624-1643).

Length, seven feet; width, three feet ten inches.

Kinran and Nishiki in the Ming method were first woven in Japan in the Ten-sho era (1573-1591), when a Chinese weaver established looms at Sakai near Osaka. Here the Japanese learned the art of weaving Kinran and Nishiki and soon executed very fine specimens, Sakai remaining the center of this industry for a time (Nos. 16-21).

When Hideyoshi, the great Taiko, became the Shogun in 1585 (Ten-sho era), he did not neglect textile weaving in his patronage of the arts. Many new looms were established, and the former center of weaving at Shirakumomura, a small village near Kyoto, was removed to Nishijin (West Camp) which had been occupied by the garrison of So-jen Yamana, of the West Camp, against the Hosokawa family of the East during the eleven years of battle and struggle of the Civil War of the O-jin period, (1467). Among the Nishijin weavers at this time Nara Hayato was especially celebrated, and executed very fine brocades in the Ming method as well as Yamato-Nishiki in the archaic style. Another artist, Tawaraya, invented a beautiful brocade called "Kara-Ori" (Nos. 32, 69-80), following the method of the celebrated Shokko-Nishiki, which was much used for the costumes of the No-drama as well as for ladies' bed quilts and priests' robes. Ito-Nishiki (No. 99), another variety produced at this time, was similar to the Yamato-Nishiki, but without gold threads. The designs of all the brocades of this period, nearly all borrowed from China, had a symbolical and poetical significance. Again the tree and flower patterns, for example, the evergreen pine and plum blossom which comes early in the spring before the snow is off the ground, signifies immortality and rejuvenescence. Nomoto was the name of another artist who produced Kinran. He had learned the art from the Chinese at Sakai, and his beautiful brocades are known by his name Nomoto-Kinran.

During the fifteenth and sixteenth centuries, Kinran continued to be imported, and these are known as "To-Kinran" (No. 7). Many specimens of these are still preserved. The varieties Todai-Ji, Nanjen-Ji, Hon-Koku-Ji, So-Ken-Ji, Sei-Dai-Ji are named for the temples which possess them; Awa-Ji for the name of a province; Kyo-Goku for a prince; Kuwa-Yama for a Chajin (a master of the tea ceremonies). The varieties of Nakagawa, Funa-Goshi, Dai-Koku-Ya, Sakata-Ya, Sumino-Kura, Hosokawa-Yeda were named after families of Kuge or nobles.

In the succeeding Keicho era, 1596-1614, weaving in Japan attained its highest development. The richness of the artistic patterns has never since been equaled. Nishijin was the great center of the art and from its

looms came a great variety of beautiful textiles, Nishiki, Kinran, Shuchin (Nos. 88-92), Donsu (damask), Kara-Ori (Nos. 93, 94) (Chinese woven), Chirimen (silk crepe), Seigo (raw silk), Shu-Su (satin), Ito-Nishiki (Nos. 97, 98). The variety of Anraku-An (name of a priest) is also called Peking-Ori (Peking woven). The variety of Ashikaga was named for the Shogun family. O-Uchi-Bishi is a variety having a square (Hishi) design, specially made for the Daimio Ouchi. O-Uchi-Giri is a Paulownia design named for the same family. Another brocade, Yone-ichi, was used for the covering of tea-caddies. Still other varieties of Kinran of this period are named for the design which characterizes them, as Reishi (a fungus pattern), Padonica (a flower design), Ran (orchid), Ishi-datami (checks), Kiri (Paulownia), Takara-dzukushi (a collection of treasures), Uroko-gata (triangular), Hana-no-maru (medallion of flowers), Kikko (lozenge), Ho-wo Bird, Shishi, Kirin, Dragon, Carpfish and Bat were famous and favorite.

Hideyoshi built a magnificent castle at Momoyama near Kyoto, which was lavishly decorated by the artists of the time, and Japanese art, freed from foreign influence, achieved its highest development. Art of the * Momoyama period (1594-1596) is gorgeous, characterized by a profusion of gold and brilliant colors, a striving after decorative effect. The genius of the period was Kano Yeitoku, the decorator of Momoyama Castle and painter of screens of bold design in rich colors upon a gold ground. His all-pervading influence directly affected the textile art.

The victories of Iyeyasu resulted in his becoming Shogun in 1603, and formally established the Tokugawa Shogunate. For fifteen generations his descendants remained the rulers of Japan, maintaining the country in peace and developing the finer arts during this Tokugawa period. The textile industry at Nishijin remained under the direct protection of the Tokugawa government. Kei-Sho-In, the mother of the fourth Shogun Iyetsuna, who ruled from 1651 to 1680, had been when a girl a weaver at Nishijin. When she became one of the great powers of the Tokugawa family she did much to foster the Nishijin textile industry. On one occasion, when the market for brocades was at low ebb, she bought up the entire production to stimulate the industry.

Rivalry in luxury and dress among the Daimyos and their retainers carried the country to such extravagance that in the fifth year of the

* Momoyama period as here given is from the date of completion of Hideyoshi's palace at Momoyama until its destruction by earthquake.

Kwan-bun era (1665), the Shogun Iyetsuna limited the size of domestic brocades to fourteen yards in length and fifteen inches in width, enough to make a kimono, although formerly they had been double in length.

In the Ten-wa era (1681-1683) there was no importation of Kinran from China, the great improvement in the art of weaving at Nishijin resulting in driving the Chinese Kinrans out of the market. The greatest demand for brocades was for ladies' O-bi (sash), of which every Japanese lady accumulated great numbers, regarding them as treasures as are gems in Europe. This of course resulted in stimulating the industry.

In the early Tokugawa period it was the fashion to wear Kinran O-bis only two and a half inches wide and about six feet long, usually with the design of plum, cherry blossom and pine tree, a romantic idea derived from Hachinoki, a lyrical play. Later, in the eras of Tei-Kyo and Genroku (1684-1704), wider, longer and stiffened O-bis became fashionable. This was introduced by the actor Uyemura Kichiya.

In the Kyo-ho era (1716-1735), Chinese Nishiki ceased to be imported as so great an improvement had been made in the art of weaving them in Japan since the first looms were established at Sakai, a century and a half before.

Tsuzure (tapestries) (Nos. 116-120) deserve mention here. These are not woven on a loom as is the case with brocades. The warp is stretched upon a frame and the woof is woven-in entirely by hand. This art was brought from China about 1400 by Buddhist priests, and was established at the Nin-naji Temple near Kyoto. Tapestry weaving became fashionable much as it did in Europe during the Middle Ages, and the courtiers and nobles wove patterns for amusement, the most expert being a certain crown prince of the Ashikaga Dynasty. In the sixteenth and seventeenth centuries, Spanish and Dutch ships brought European tapestries to Japan, and to imitate these large examples of tsuzure were woven. These were especially used as decorations for the festival cars of the Gion-Jinsha (Shinto temple), Kyoto, for the celebration in honor of the god Susa-no-o, brother of the Sun Goddess. The art of weaving tapestries made great improvement throughout the eighteenth century. Priests' robes, Miyokuri hangings, and Fukusa were manufactured, and it was sought after for tobacco-pouches and small bags. Many of the designs were done by famous artists of the time, especially of the Shijo (Okio) and Kano schools.

In the Bun-Kwa and Bun-sei era (1804-1829), Yamato-Nishiki (the method of weaving which was entirely different from the old) were woven

in great variety. Many foreign influences are manifest in the Nishiki of this period. Tabiye-Nishiki imitated European textiles which had been brought to Japan by the Dutch (Nos. 101, 102, 105, 106), Kantan copied brocades imported from Canton, and Goburan-Ori were influenced by specimens of Gobelin tapestries.

Among the many productions of Nishijin in this period were Atsu-Ita-Ori, Yori-Ito-Ori, Koyanagi, Arisuga-Ori (No. 100), Shoha-Ori, Nidzu-Donsu, Kara-Aya, Hongoku-Ori, Fu-Tsu-Ori, Yezo-Nishiki (known as Nishijin Ezo), Rankei, Ichiraku, Kohaku, Anpera-Ori, etc., all of which were known as "Nishijin-bata."

About 1818 there were produced at Kiri-fu, in the province of Kozuke, the following varieties of brocades: Ito-Nishiki, Kara-aya, Kohaku, Yori-ito-Ori, Atsuita-Ori, Futsu-Ori, Donsu, Nicho-Donsu, all of which were copies of the Nishijin-bata and inferior to them.

From this time on there is a marked decadence in the textile art. We find more symbolism in the patterns. The designs follow the Kano, Tosa, Korin, and Shijo schools, but lack dignity in effect, as the designers were inferior artists.

In the latter part of the Ten-po era (1830-1843), the textile art met with a great calamity. To check the growing luxury and extravagance, the Tokugawa government established sumptuary laws which prohibited the selling of any silk brocades. This naturally brought disaster to the weaving industry, from which it has never recovered.

Varieties of Priest's Robes.

Kesa signifies a priest's robe. The kesa is usually composed of forty-eight pieces, on account of a tradition that the robe of Buddha contained that number. On each robe six small squares of a different color are superimposed representing the Shiten or six Buddhist characters, Na-mu-a-mi-da-Butsu. The Shiten were very sacred. Originally they were consecrated at the temple altar before being sewn upon the robe, and often small relics of the Buddha as saints were placed under them.

In Japan there are seventeen Buddhist sects, the Zen, Shingon, Jodo, Shinshu (Hongwanji), and Tendai being perhaps the most important. After Buddhism had established its great hold on the Japanese people in the sixth century A.D., an elaborate ritual was developed. Rich brocades and embroideries were eagerly sought after for kesa and altar cloths. Some of the Buddhist sects evolved a distinctive type of kesa. These types may be enumerated as follows:

1. The Wa-kesa belonging to the Shinshu and Jodo sects, is composed of a single narrow strip, three to four inches in width. It is hung about the neck, and is for every-day wear. (For festivals and important ceremonies the Hichi-jo kesa is worn. See below.)

2. The Go-jo kesa, peculiar to the Shingon and Shinshu sects, and composed of five strips, is a rectangular bag with three shoulder straps. It is hung on the left side in such a way that one strap comes in front and the other two at the back.

3. The Hichi-jo kesa, the ceremonial robe of the Shinshu and Jodo sects, is composed of seven strips and is rectangular. Most of the kesa in the collection are of this type, as the Shinshu sect was one of the richest in Japan and accumulated a great wealth of these brocades.

4. The O-hi, composed of a single strip about one foot in width, is worn in connection with the Hichi-jo kesa. It is passed over the left shoulder, across the breast, and under the right arm. It has four Shiten or Buddhist signs. (See above.)

5. The Ku-jo kesa, the ceremonial robe of the Tendai and Zen sects, is composed of nine strips and is considerably larger than the other types of kesa. It is trapezoidal in shape. (For daily wear the Tendai and Zen sects have a plain robe of coarsely woven cloth.)

6. The Hichi-ku-jo kesa, as its name implies, is composed of sixteen strips. It is peculiar to the Tendai and Zen sects. This variety of kesa was only used at the greatest ceremonies, and it is no longer worn at the present day.

Fukusa are used as coverings for gifts, and the designs are always symbolical of long life, a fortunate marriage, wealth, etc.

Catalog
of a collection of
Chinese and Japanese Brocades
Kinran, Nishiki, Tsuzure

Dating from 1400 to 1812 A.D.

Catalog

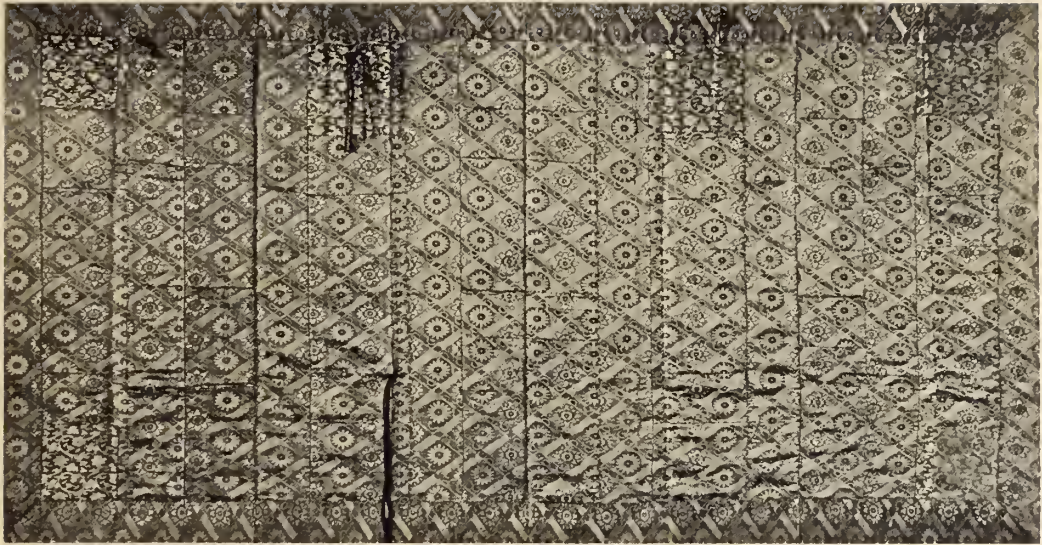
4. KO-KINRAN KESA (Buddhist priest's robe). Chinese. See p. 12.
Pattern: Nicho-dzuru (arabesques of peony flowers and double vines), in gold on a subdued red ground.
Date: ca. 1400.
Length, seven feet two inches; width, three feet eight inches.
8. KO-KINRAN KESA. Chinese.
Pattern: Nicho-dzuru (arabesque of peonies and the double vine), in gold on white ground.
Date: ca. 1400.
Length, six feet three inches; width, three feet seven inches.
31. KARA-ORI NISHIKI KESA. Chinese. See p. 16.
Pattern: Kiku Botan Karahana (arabesque of chrysanthemums and peonies), in four colors and gold on a subdued red ground.
Date: ca. 1400.
Length, seven feet five inches; width, three feet eight inches.
64. KANAJI (gold ground) NISHIKI O-HI. Chinese.
Pattern: Kikko.
Date: ca. 1400.
Length, five feet; width, eleven inches.
96. ARAISO GINRAN (silver) KESA. Chinese.
Celebrated pattern known as Araiso (fish near rough coast), in silver on a dark-brown ground.
Date: about 1400.
Very rare.
Length, six feet one inch; width, three feet eight inches.
65. KANAJI NISHIKI O-HI. Chinese.
Pattern: Lotus flowers and clouds, subdued tone of green and gold.
Date: ca. 1450.
Length, five feet four inches; width, twelve inches.
1. KO-KINRAN KESA. Chinese.
Pattern: Ren-Karahana (arabesque of lotus flowers), in gold on a dark-blue ground.
Date: ca. 1475.
Length, six feet nine inches; width, three feet eight inches.
2. KO-KINRAN KESA. Chinese.
Pattern: Ren-Karahana (arabesque of lotus flowers), in gold on dark-blue ground.
Date: Bun-mei period (1469-1486).
Length, six feet seven inches; width, three feet six inches.

3. KO-KINRAN KESA. Chinese.
 Pattern: Ren-Karahana (arabesque of lotus flowers), in gold on a subdued red ground.
 Date: ca. 1475.
 Length, seven feet; width, three feet nine inches.
10. TSUMUGIJI (unglossed silk) KINRAN KESA. Chinese.
 Pattern: Nicho-dzuru (arabesque of peonies and double vines), in gold on dull red ground.
 Date: Bun-mei period (1469-1486).
 Length, six feet ten inches; width, three feet three inches.
6. YAKEGIRE (like molten gold) KINRAN KESA. Chinese.
 Pattern: Ren-Karahana (arabesque of lotus flowers), in rich gold on superb red ground.
 Date: ca. 1500.
 A very fine example.
 Length, six feet three inches; width, three feet six inches.
7. TO- (Chinese Ming Dynasty) KINRAN KESA. See p. 16.
 Pattern: Ren-Karahana (arabesque of lotus flowers), in gold on subdued red ground.
 Date: ca. 1500.
 Length, six feet six inches; width, three feet six inches.
5. YAKEGIRE (like molten gold) KINRAN KESA. Chinese.
 Pattern: Kiku, Botan Karahana (arabesque of chrysanthemums and poenies), in rich gold on a red ground.
 Date: ca. 1525.
 A rare example.
 Length, six feet eleven inches; width, three feet nine inches.
11. ANRAKU-AN (a well-known Buddhist priest) or PEKING-ORI KINRAN O-HI.
 Pattern: Nicho-dzuru (arabesque of peonies and double vines), in rich gold on dark blue ground.
 Date: ca. 1550.
 A very valuable specimen.
 Length, five feet three inches; width, one foot.
18. KINRAN KESA. (Sakai Loom, near Osaka.) See p. 16.
 Pattern: Hinomaru (crest of feudal lord), in gold on a dark blue ground.
 Date: Beginning of the Tensho period (1573).
 Length, six feet eight inches; width, three feet three inches.
19. KINRAN KESA. (Sakai Loom.)
 Celebrated Pattern: Ko-dzuru (peonies), in rich gold on a rich deep blue ground.
 Date: Tensho period (1573-1591).
 A very fine specimen.
 Length, five feet; width, three feet six inches.
20. KINRAN KESA. (Sakai Loom.)
 Pattern: Tessen Karahana (arabesque of the tessens flowers), in gold on a rich deep blue ground.
 Date: Tensho period (1573-1591).
 Length, seven feet one inch; width, three feet seven inches.



33. BANREKI (Tai-Ming Wangli Dynasty of China), NISHIKI KESA.
Pattern: Banreki-Ryu, Wangli dragon, in colors and gold threads on a dark brown ground.
Date: Tai-Ming Wangli period (1573-1619).
Length, six feet six inches; width, three feet six inches.

21. KINRAN KESA. (Sakai Loom.)
 Celebrated pattern: Nicho-dzuru (peonies and double vine), in rich gold on a superb deep blue ground.
 Date: Tensho period (1573-1591).
 Length, six feet ten inches; width, three feet three inches.
28. SHIJIRA (with crepe effect) KINRAN. (Sakai Loom in Ming method.) Altar cover.
 Pattern: Banreki-Ryu, Wangli dragons, in gold on a light brown ground (Ming design).
 Date: Tensho period (1573-1591).
 Nineteen inches square.
86. NISHIKI KESA. (Sakai Loom.)
 Pattern: Sprays of Kiku and Botan (chrysanthemums and peonies), in seven colors on a dull red ground.
 Date: Tensho period (1573-1591).
 Length, six feet nine inches; width, three feet nine inches.
87. NISHIKI KESA. (Sakai Loom.)
 Conventional pattern of Kiku and Botan (chrysanthemums and peonies), in seven colors on a white ground.
 Date: Tensho period (1573-1591).
 Length, seven feet three inches; width, three feet six inches.
16. KINRAN KESA. (Sakai Loom.)
 Pattern: Blazons of Kiku, Rinbo, Manji (chrysanthemums and swastikas in medallions) and conventional clouds, in rich gold on a red ground.
 Date: Keicho period (1596-1614).
 Length, six feet nine inches; width, three feet ten inches.
17. KINRAN KESA. (Sakai Loom.)
 Pattern: Botan Karahana (arabesque of peonies) with Kiri (paulownia), in gold on a red ground.
 Date: Keicho period (1596-1614).
 Length, six feet nine inches; width, three feet ten inches.
61. NISHIKI O-HI. (Nishijin Loom.) See p. 16.
 Tenjo pattern in various colors and gold on dark blue ground.
 Date: Keicho period (1596-1614).
 A very fine example of this kind.
 Length, five feet three inches; width, eleven inches.
69. KARA-ORI KESA. (Nishijin Loom.) See p. 16.
 Celebrated Momoyama pattern: Chrysanthemum and reed in Kanze (conventional) water with water-wheel in a variety of colors.
 Date: Keicho period (1596-1614).
 The oldest specimen of this kind.
 Length, seven feet one inch; width, three feet eight inches.
71. KARA-ORI KESA. (Nishijin Loom.)
 Pattern: Tsuru-no-Maru (two storks in medallion) on a ground of hishigata (diamond shape), in green, white, yellow, blue and subdued red.
 Date: Keicho period (1596-1614).
 Length, seven feet; width, three feet eight inches.



88. KIN-SHUCHIN (Imperial Loom), known as Kurofune-gire (black boat) KESA.
Hishigata (checkered) pattern, with chrysanthemum crests in five colors and gold
on a deep blue ground.
Date: Keicho period (1596-1614).
Length, six feet nine inches; width, three feet nine inches.

73. KARA-ORI KESA. (Nishijin Loom.)
 Pattern: Sprays of peony in superb colors in Tatewaku-moyo (wavy lines) on dark green ground.
 Date: Momoyama period (1594-1596).
 Length, six feet three inches; width, three feet nine inches.
80. KARA-ORI. A long piece. (Imperial Loom of Nishijin, Kyoto.)
 Pattern: Hishigata-Moyo (diamond-shaped design) with chrysanthemum crests in beautiful colors on dark green ground.
 Date: Keicho period (1596-1614).
 Length, five feet; width, sixteen inches.
81. KARA-AYA-ORI KESA. (Nishijin Loom.)
 Celebrated Momoyama pattern: Kiri (paulownia in circle), in colors on delicate purple and gold Ishidatami (checked) ground.
 Date: Keicho period (1596-1614).
 A rare example.
 Length, six feet seven inches; width, three feet eight inches.
85. NISHIKI KESA. (Sakai Loom.)
 Archaic Karahana (arabesque) pattern, in seven colors on a white and brown ground.
 Date: Tensho period (1573-1591).
 Length, six feet six inches; width, three feet eight inches.
91. KIN-SHUCHIN O-HI. (Nishijin Loom.)
 Momoyama pattern: Tsutsumi (kind of drum) and Karakusa (arabesque of flowers), in green, red and gold on a deep blue ground.
 Date: Keicho period (1596-1614).
 Length, five feet three inches; width, thirteen inches.
109. WATA-NISHIKI KESA. (Nishijin Loom.)
 Pattern: Ume (plum blossom) Karahana (arabesque), in five colors and gold on beautiful red ground.
 Date: Momoyama period (1594-1596).
 Length, six feet four inches; width, three feet two inches.
24. KINRAN KESA. (Sakai Loom.)
 Pattern: Blazon of Rinbo and conventional clouds, in gold on white ground.
 Date: Keicho period (1596-1614).
 Length, six feet six inches; width, three feet seven inches.
34. NISHIKI KESA. (Nishijin Loom.)
 Pattern: Gan-Ryu (dragon in medallion), in five colors and gold on a green ground.
 Date: Keicho period (1596-1614).
 Length, six feet six inches; width, three feet nine inches.
35. NISHIKI KESA. (Nishijin Loom.)
 Intricate Shokko pattern (six interrelated squares), in five colors and gold on a subdued red ground.
 Date: ca. 1600.
 Length, seven feet; width, three feet ten inches.



75. KARA-ORI KESA. (Nishijin Loom.)

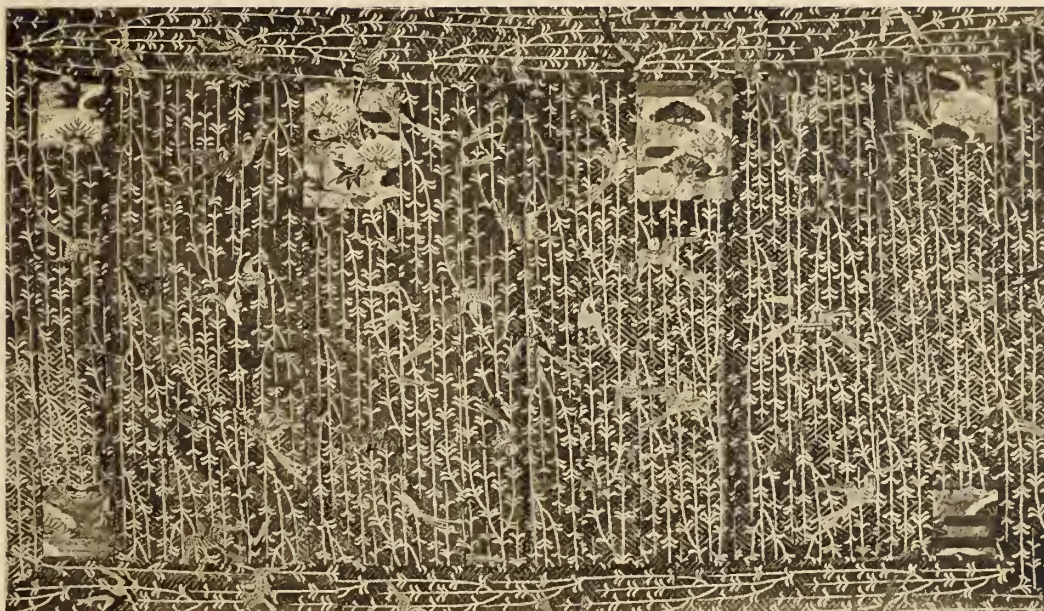
Pattern: Ho-wo birds (phoenix), on a ground of floral design in a variety of colors on delicate brown ground.

Date: Kan-yci period (1624-1643).

One of the finest examples in this collection.

Length, six feet ten inches; width, three feet nine inches.

70. KARA-ORI KESA. (Nishijin Loom.)
 Pattern: Flying herons, in white on a ground of colored Kikko pattern.
 Date: Gen-na period (1615-1623).
 Length, six feet six inches; width, three feet eight inches.
72. KARA-ORI KESA. (Nishijin Loom.)
 Diamond pattern: Narihira-Bishi (favorite pattern of Prince Narihira), in colors on subdued red ground.
 Date: Gen-na period (1615-1623).
 Length, seven feet; width, three feet eight inches.
74. KARA-ORI KESA. (Nishijin Loom.)
 Graceful pattern: Akigusa-moyo (autumnal flowers), typical Japanese method (derived from the Kano painters), in colors on a pale blue and red Ori-wake ground.
 Date: Keicho period (1596-1614).
 Length, six feet eight inches; width, four feet.
76. KARA-ORI KESA. (Nishijin Loom.)
 Pattern: Tessen Karahana (arabesque of tessen flowers), in various colors on light brown ground.
 Date: Kan-yei period (1624-1643).
 Length, six feet ten inches; width, three feet four inches.
93. KIN-DONSU (damask) O-HI. (Nishijin Loom.) See p. 17.
 Pattern: Ho-wo bird (phoenix) and flowers, in gold, having very fine colored threads on a white ground.
 Date: Keicho period (1596-1614).
 Rare example.
 Length, five feet six inches; width, thirteen inches.
94. KIN-DONSU (damask) O-HI. (Nishijin Loom.)
 Archaic pattern of flowers and clouds, in seven colors and gold on a white ground.
 Date: ca. 1625.
 Length, five feet four inches; width, eleven inches.
95. SHUSUJI (satin) KINRAN KESA. (Nishijin Loom.)
 Pattern: Un-Ryu (dragons and clouds), in rich gold on a purple ground. (This color chosen to represent the highest rank.)
 Date: Kan-yei period (1624-1643).
 Length, seven feet; width, three feet six inches.
97. ITO-NISHIKI (all silk, without gold or silver) KESA. (Nishijin Loom.)
 Pattern: Tessen Karahana, in five colors on deep blue ground.
 Date: Kan-yei period (1624-1643).
 Length, six feet eight inches; width, three feet eight inches.
100. ARISUGA-WA-ORI KESA. (Nishijin Loom.)
 Pattern: Nanban Karahana (East Indian influence), in blue, white, pink and green on brown ground having threads of gold.
 Date: ca. 1625.
 A very rare example.
 Length, six feet seven inches; width, four feet six inches.



78. KARA-ORI KESA. (Nishijin Loom.)

A graceful pattern of weeping willow and flying swallows (typical Japanese design), in white, blue, green, yellow and gold on a red Manji-tsunagi (same design repeated) ground.

Date: ca. 1650.

Length, six feet six inches; width, four feet.

101. TABIE-DONSU KESA. (Copied from European brocade.) (Nishijin Loom.)
 Pattern: Momo (peach blossom) Karahana (arabesque), in blue, white and green on a brown ground.
 Date: ca. 1625.
 Length, six feet ten inches; width, three feet ten inches.
104. NICHU-DONSU KESA. (Nishijin Loom.) See p. 17.
 Pattern: O-dori-Kiri (paulownia flowers in dancing shapes), in green, brown and subdued gold on a deep blue ground.
 Date: ca. 1625.
 Length, six feet nine inches; width, three feet eight inches.
107. SHIJIRA-NISHIKI (Chinese) KESA.
 Pattern: Nanban Karahana, in five colors and gold on a peculiar red ground.
 Date: ca. 1625.
 A very rare specimen.
 Length, six feet ten inches; width, three feet eleven inches.
12. NICHU, or colored silk, KINRAN KESA. (From the Imperial Loom of Nishijin, Kyoto.) See p. 14.
 Pattern: Dragon in medallion and spray of chrysanthemum, in five colors and rich gold on a green ground.
 Date: ca. 1650.
 Length, seven feet; width, three feet ten inches.
13. NICHU-KINRAN KESA. (Nishijin Loom.)
 Pattern: Hana-no-maru (peony in medallion), in four colors and gold on a red ground.
 Date: ca. 1600.
 Length, seven feet four inches; width, three feet seven inches.
14. NICHU-KINRAN KESA. (Nishijin Loom.)
 Pattern: Kiku Botan Karahana (arabesque of chrysanthemums and peonies), in seven colors and gold on a red ground.
 Date: ca. 1650.
 Length, seven feet four inches; width, three feet seven inches.
27. KINRAN ALTAR COVER. (Imperial Loom of Nishijin.)
 Pattern: Chrysanthemums in gold, known as Kagahaku, on a black ground.
 Date: Kan-yei period (1624-1643).
 Nineteen inches square.
32. KARA-ORI (Chinese) NISHIKI KESA.
 Pattern: Kiku Karahana (arabesque of chrysanthemums), in blue, red, white, green and gold on a pale blue ground.
 Date: ca. 1650.
 Length, six feet nine inches; width, three feet nine inches.
36. NISHIKI KESA. (Nishijin Loom.)
 Pattern: Gan-Ryu (dragon in medallion) and spray of flower with conventional clouds in various colors and gold on a dark gray ground.
 Date: ca. 1625.
 Length, seven feet four inches; width, three feet seven inches.

38. NISHIKI KESA. (Nishijin Loom.)
 Pattern: Open fans having floral design in five colors and gold on a light green ground.
 Date: ca. 1625.
 Length, six feet eleven inches; width, three feet nine inches.
79. KARA-ORI KESA. (Nishijin Loom.)
 Superb pattern: Tessen Karahana (arabesque of tessen flowers) with sprays of camellias in various colors on a red and gold Ishidatami (checked) ground.
 Date: ca. 1650.
 A very rare specimen.
 Length, seven feet; width, three feet ten inches.
82. YEZO-NISHIKI KESA. (Produced at In-u, one of the Northern Provinces of Japan.)
 Pattern: Banreki-Ryu (celebrated Ming pattern of dragons), in gold thread and conventional clouds in various colors on a grayish brown ground.
 Date: ca. 1600.
 Length, five feet two inches; width, three feet three inches.
89. KIN-SHUCHIN KESA. (Imperial Loom of Nishijin, Kyoto.)
 Royal pattern: Kiku and Kiri (chrysanthemum and paulownia), in green, red and gold on a deep blue ground.
 Date: ca. 1650.
 Length, six feet; width, three feet eleven inches.
90. KIN-SHUCHIN KESA. (Nishijin Loom.)
 Pattern: Tessen Karahana, in green, red and gold on a brown ground.
 Date: Meireki period (1655-1657).
 Length, six feet ten inches; width, three feet ten inches.
99. ITO-NISHIKI (all silk) KESA. (Nishijin Loom.) See p. 16.
 Pattern: Flowers of the four seasons, in colors on a green ground.
 Date: Meireki period (1655-1657).
 Length, six feet eight inches; width, three feet five inches.
102. SHUCHIN-DONSU KESA. (Dutch damask.)
 Karahana (arabesque) pattern in five colors on an Adzuki-iro ground.
 Date: ca. 1650.
 Length, six feet six inches; width, three feet nine inches.
113. KINSHA-ORI (stiff silk) KESA. (Nishijin Loom.)
 Pattern: Senmen (fan) on gold Asanoha (hemp leaf), in five colors on a dark gray ground.
 Date: ca. 1650.
 Length, six feet seven inches; width, three feet nine inches.
115. TO-DONSU (Chinese) ALTAR COVER.
 Pattern: Sprays of Kiku (chrysanthemum) and pomegranate, in five colors and gold threads on a dark red ground.
 Date: ca. 1625.
 A very fine specimen.
 Length, twenty-seven inches; width, twenty-three inches.

23. AYAJI (cross woven) KINRAN KESA. (Nishijin Loom.)
Pattern: Ama-Ryu (rainy dragon), in gold on a dark blue ayaji ground.
Date: Kan-bun period (1661-1672).
Length, six feet two inches; width, three feet ten inches.
26. KINRAN O-HI. (Nishijin Loom.)
Pattern: O-dzuru (large vine), in gold on a dark blue ground.
Date: Ten-wa period (1681-1683).
Length, five feet six inches; width, one foot two inches.
29. KINRAN (Nishijin Loom) ALTAR COVER.
Pattern: Intricate Shokko, in gold on dark blue ground. This pattern, of six squares, is one of the most celebrated in Japan.
Date: ca. 1675.
Nineteen inches square.
39. NISHIKI KESA. (Nishijin Loom.)
Typical Japanese pattern of flying storks, plum and pine-tree, with clouds, in five colors and gold on a dark green ground.
Date: ca. 1675.
Length, six feet eight inches; width, three feet nine inches.
41. NISHIKI KESA. (Nishijin Loom.)
Pattern: Sprays of chrysanthemums and peonies in various colors and gold on a red ground.
Date: ca. 1675.
Length, seven feet two inches; width, three feet eleven inches.
60. NISHIKI O-HI. (Nishijin Loom.)
Intricate Shokko pattern in five colors and gold on green ground.
Date: ca. 1675.
Length, five feet three inches; width, eleven inches.
66. KANAJI NISHIKI O-HI. (Nishijin Loom.)
Pattern: Shokko (six squares).
Date: ca. 1675.
Length, five feet; width, eleven inches.
108. YAMATO-NISHIKI KESA. (Nishijin Loom.)
Kiku Karahana on Shippo pattern in five colors and gold on a brown ground.
Date: ca. 1675.
Length, six feet nine inches; width, three feet nine inches.
110. NAMI-SHUCHIN KESA. (Nishijin Loom.)
Pattern: Kiku (chrysanthemum) with Manji-tsunagi (connected swastikas), in delicate pink and white on a very pale blue ground, having embroidered crests in gold threads.
Date: ca. 1650.
Length, seven feet; width, three feet eleven inches.
22. KINRAN. (Nishijin Loom.) Used as an altar cover.
Pattern: Nicho-dzuru (arabesque of peonies and double vines), in rich gold on a blue ground.
Date: ca. 1700.
Four feet four inches square.

37. NISHIKI KESA. (Nishijin Loom.)
Yukiwa (like snowflakes) floral pattern, in medallion, with bundles of rice in five colors and gold on a delicate green ground.
Date: ca. 1675.
Length, six feet eleven inches; width, three feet eight inches.
40. NISHIKI KESA. (Nishijin Loom.)
Pattern: Sprays of peony and Ho-wo birds (phoenix), in medallions, in five colors and gold on a red ground.
Date: ca. 1700.
Length, five feet eleven inches; width, three feet nine inches.
43. NISHIKI KESA. (Nishijin Loom.)
Pattern: Sprays of chrysanthemums and Hagaromo (feather coat of angel), in various colors and gold on a pale blue ground.
Date: ca. 1700.
Length, six feet seven inches; width, three feet eight inches.
49. NISHIKI ALTAR COVER. (Nishijin Loom.)
Pattern: Maru-Moyo, charming design in medallion, in five colors and gold on green ground.
Date: ca. 1700.
Twenty-nine inches square.
50. NISHIKI ALTAR COVER. (Nishijin Loom.)
Shokko pattern (six squares), in various colors and gold on a dark blue ground.
Date: ca. 1675.
Twenty-six inches square.
51. NISHIKI ALTAR COVER. (Nishijin Loom.)
Pattern: Maru-Moyo, in seven colors and gold on a white ground.
Date: ca. 1700.
Twenty-six inches square.
52. NISHIKI ALTAR COVER. (Imperial Loom of Nishijin, Kyoto.)
Kikko pattern, with Mikado's crests, in six colors and gold on a white ground.
Date: ca. 1700.
Twenty-seven inches square.
59. NISHIKI ALTAR COVER. (Nishijin Loom.)
Kikko pattern, in five colors and gold on dark green ground.
Date: ca. 1675.
Thirty inches square.
83. YEZO-NISHIKI KESA. (Copied from an original Ainu design.) (Nishijin Loom.)
Pattern: Banreki-Ryu (dragon), in gold thread, and clouds, in seven colors on a red ground.
Date: ca. 1700.
A unique specimen.
Length, six feet eight inches; width, three feet eight inches.

84. YEZO-NISHIKI ALTAR COVER. (See No. 83.)
 Pattern: Banreki-Ryu (dragon), in gold thread, and clouds, in seven colors on a dark blue ground.
 Date: ca. 1700.
 Twenty-six inches square.
92. KIN SHUCHIN (satin ground). (Tokugawa Shogun's household loom at Kyoto.)
 See p. 17.
 Pattern: Karakusa (arabesque of flowers) with blazon of Tokugawa Shogun, in green, red, white, yellow and gold on deep blue and gold ground. Contributed by the Shogun to the Temple Zo-joji, of Shiba (Yedo).
 Date: Kyoho period (1716-1735).
 A very rich quality of brocade.
 Thirty inches square.
98. ITO-NISHIKI KESA. (Nishijin Loom.) See p. 17.
 Pattern: Karahana (arabesque), in various colors on deep blue ground.
 Date: ca. 1700.
 Length, six feet nine inches; width, three feet nine inches.
105. ORANDA-GIRE KESA. (Imported by the Dutch.)
 Pattern: Nanban Karahana (East Indian arabesques), in colors on a white ground.
 Date: ca. 1700.
 Length, six feet eleven inches; width, three feet ten inches.
106. ORANDA-ORI KESA. (Dutch origin.)
 Pattern: Nanban Karahana (East Indian arabesque), in colors on a white ground.
 Date: ca. 1700.
 Length, six feet ten inches; width, three feet ten inches.
111. SHOKKO-NISHIKI KESA. (Nishijin Loom.)
 Pattern: Shokko (copied from a celebrated Ming design), in seven colors on a light brown ground.
 Date: ca. 1725.
 Length, six feet nine inches; width, three feet ten inches.
117. TSUZURE-NISHIKI. Fukusa (cover for a gift). See p. 18.
 Design: Shimadai or Takasago (emblem of long life and happy match).
 Date: ca. 1725.
 Length, twenty-eight inches; width, twenty-six inches.
118. TSUZURE-NISHIKI FUKUSA.
 Artistic design: Sugomori (mother-love, stork and pine-tree, emblem of happy family, in colors and gold on a red ground, which represents the rising sun.)
 Date: ca. 1725.
 Length, twenty-six inches; width, twenty-four inches.
119. TSUZURE-NISHIKI ALTAR COVER.
 Design: Dragon and lotus pond, in colors and gold, woven with peacock's feathers.
 Date: ca. 1700.
 A very fine specimen.
 Twenty-six inches square.



116. TSUZURE-NISHIKI KESA. (Tapestry.) Kyoto. See p. 12.
Magnificent pattern: Flying Ho-wo bird (phoenix) above paulownia tree, in
exquisite colors and gold on dark blue ground.
Date: Kyoho period (1716-1735).
One of the most important pieces in this collection.
Length, three feet eight inches; width, six feet eight inches.

15. NICHŌ-KINRAN. (Nishijin Loom.) Used as an altar cover.
 Pattern: Kiku Botan Karahana (arabesque of chrysanthemums and peonies), with sprays of plum blossoms and butterflies, in four colors and gold on a black ground.
 Date: (Signed.) Contributed to the temple by the Maruya family in the fifth year of the Gen-bun era (1740).
 Four feet five inches square.

25. FUTAKAMA, or large patterned, KINRAN. (Nishijin Loom.) Altar cover.
 Pattern: Tessen Karahana (arabesque of tessen flower), in rich gold on green ground.
 Date: (Signed.) Contributed to the temple by Shoyen of the Yechigoya family in memory of his mother, in the sixteenth year of the Kyōhō era (1731).
 Six feet four inches square.

30. KINRAN ALTAR COVER. (Nishijin Loom.)
 Kiri Karahana, known as O-Uchi-giri pattern, in gold on a dark blue ground.
 Date: ca. 1750.
 Twenty-four inches square.

42. NISHIKI KESA. (Imperial Loom.)
 Pattern: Ken-Ryū (dragon), with Mikado crests, in five colors and gold on a pale blue ground.
 Date: ca. 1700.
 Length, five feet ten inches; width, three feet ten inches.

45. NISHIKI KESA. (Nishijin Loom.)
 Pattern: Un-Ryū (dragon and conventional clouds), in various colors and gold on a dark blue ground.
 Date: ca. 1700.
 Length, five feet eleven inches; width, three feet ten inches.

44. NISHIKI KESA. (Nishijin Loom.)
 Pattern: Sprays of peony and Hō-ō bird (phoenix), in seven colors and gold on a red ground.
 Date: ca. 1725.
 Length, six feet eight inches; width, three feet ten inches.

46. NISHIKI KESA. (Nishijin Loom.)
 Pattern: Banreki-Ryū (Wangli dragons) and clouds, in seven colors and gold on a dark blue ground.
 Date: ca. 1725.
 Length, six feet ten inches; width, three feet nine inches.

47. NISHIKI KESA. (Nishijin Loom.)
 Celebrated Shokko pattern (emblem of long life): The form of tortoise shell in rich colors and gold on a dark blue ground.
 Date: ca. 1750.
 A unique specimen of this period.
 Length, six feet ten inches; width, three feet eight inches.

48. NISHIKI KESA. (Nishijin Loom.)
Pattern: Tenjo, resembling the ceiling of Ieyasu's shrine at Nikko, in rich colors and gold on a superb red ground.
Date: ca. 1750.
A very fine specimen.
Length, six feet seven inches; width, three feet nine inches.
53. NISHIKI ALTAR COVER. (Niskijin Loom.)
Pattern: Sprays of Kiku and Botan (chrysanthemum and peony), in various colors and gold on a green ground.
Date: ca. 1725.
Twenty-six inches square.
54. NISHIKI ALTAR COVER. (Nishijin Loom.)
Pattern: Dragons and clouds, in seven colors and gold on a red ground.
Date: ca. 1750.
Twenty-six inches square.
55. NISHIKI ALTAR COVER. (Nishijin Loom.)
Pattern: Shishi and Ho-wo bird (phoenix), in medallions, with conventional peonies and clouds, in various colors and gold on a red ground.
Date: ca. 1750.
Twenty-seven inches square.
62. NISHIKI O-HI. (Nishijin Loom.)
Shippo pattern (symbol of wealth), in five colors and gold on a red ground.
Date: ca. 1725.
Length, five feet four inches; width, eleven inches.
63. NISHIKI ALTAR COVER. (Nishijin Loom.)
Pattern: Sprays of Kiku (chrysanthemum) and Botan (peony), in seven colors and gold on a red ground.
Date: ca. 1750.
Forty inches square.
57. NISHIKI ALTAR COVER. (Nishijin Loom.)
Pattern: Kikko (form of tortoise shell, the emblem of long life), in seven colors and gold on a red ground.
Date: (Signed.) Contributed to the temple by Myo-qu, in the eighth year of the Horeki era (1758).
Four feet five inches square.
67. KANAJI NISHIKI O-HI. (Nishijin Loom.)
Pattern: Un-kaku (flying stork and clouds).
Date: ca. 1750.
Length, four feet four inches; width, eleven inches.
112. CHOSEN-NISHIKI KESA. Korean.
Pattern: Sprays of peony flowers in gorgeous colors and gold on a rich red ground.
Date: ca. 1750.
Length, seven feet; width, three feet ten inches.

114. KINSHA-ORI KESA. (Nishijin Loom.)
Pattern: Higaki (Bamboo fence), with sprays of peonies, in seven colors and gold on a dark gray ground.
Date: ca. 1775.
Length, six feet ten inches; width, three feet nine inches.
58. NISHIKI ALTAR COVER. (Nishijin Loom.)
Pattern: Nanban Karahana (East Indian), in seven colors and gold on a dark green ground.
Date: (Signed.) Contributed to the Temple in the fourth year of the An-yei era (1775).
Thirty-eight inches square.
120. TSUZURE-NISHIKI FUKUSA. See p. 18.
Design: Seiobo (Goddess of beauty and long life), by the famous artist Okyo, founder of the Shijo school.
Date: Kansei period (1789-1800).
Length, twenty-six inches; width, twenty-four inches.
56. NISHIKI ALTAR COVER. (Nishijin Loom.)
Pattern: Karahana (arabesque), in seven colors and gold on a green ground.
Date: (Signed.) Contributed to the Temple Nyo-i-rinji of the Chita Province by five members, in the fifth year of the Bunka era (1808).
Twenty-seven inches square.
68. KANAJI-NISHIKI ALTAR COVER. (Nishijin Loom.)
Pattern: Shokko.
Date: (Signed.) Contributed to the Temple in the eighth year of the Bunka era (1811); the most recent date in this collection.
Four feet four inches square.

Glossary

AYAJI	Cross woven in which both warp and woof are visible.
BOTAN	Peony.
DONSU	Damask.
DZURU (Tsuru)	Vine.
FUKUSA	Covering for a gift.
GINRAN	Silver brocade.
HISHIGATA	Checkered pattern.
HO-WO	The Phœnix.
KANAJI	Gold ground.
KARA	Woven in China.
KARAHANA	Arabesque.
KESA	Priest's robe.
KIKKO	Tortoise-shell pattern.
KIKU	Chrysanthemum.
KINRAN	Gold brocade.
KIRI	Paulownia. The leaves of this tree were used in the family crest of the Mikado.
KIRIN	A fabulous horned monster always represented in the midst of flame.
Ko	Old. Used to designate Chinese brocades before 1475.
NANBAN	East Indian influence.
NICHO-DZURU	Double vine pattern.
O-HI	One-strip Kesa, Jodo and Shinshu sects.
ORANDA	Holland, Dutch.
RYU	Chinese dragon.
SHIJIRA	With crepe effect.
SHIPPO	Seven treasures.
SHOKKO	Six square pattern.
To	Chinese brocades imported since 1475.
TSUZURE	Tapestry.

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